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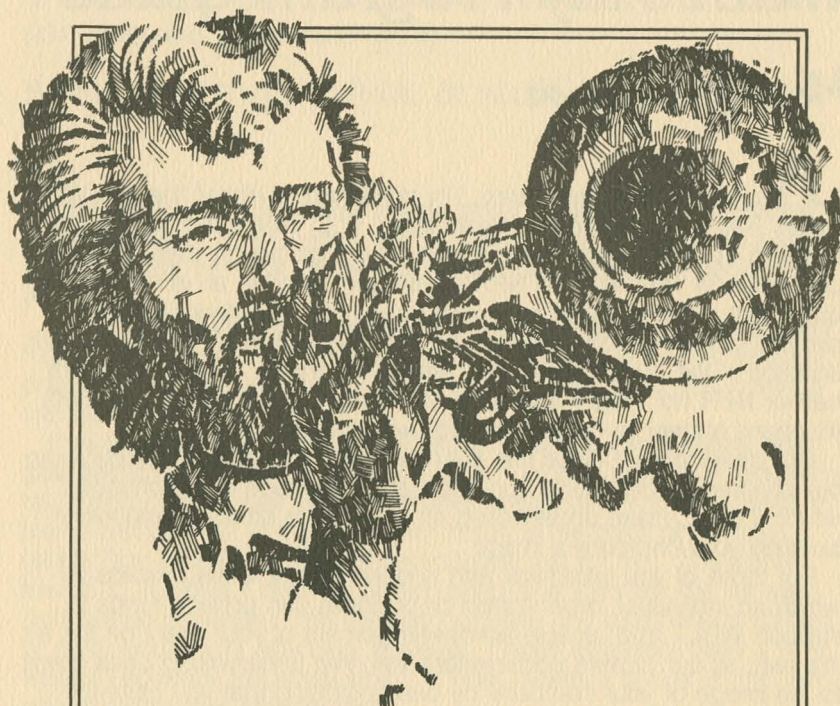
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JAZZ
A T T H E
SMITHSONIAN

8:00 PM SATURDAYS

WGLT89.1FM

May '84 Program Guide

Public Radio from ISU

WGLT May Program Guide

Managers Memos

As I am writing this memo, I'm preparing to attend the annual Public Radio Conference in Washington, D.C. where the continuing problem of NPR's debts promises to be a high priority item. Several proposals for restructuring NPR have been made in an effort to dig out of last summer's problems and guarantee the future financial security of the network. I should be able to provide an update on that situation in the June guide. Rest assured, however, that at this point neither NPR nor WGLT appear to be facing a summer like last. Both situations appear to have stabilized over the last year.

Our development office has spent the last several months reviewing our program underwriting approach and has made some changes which, I think, make underwriting an even more attractive means of building your company's image.

For those of you unfamiliar with underwriting, it is the process by which an individual, organization or business can provide funds to support WGLT and receive acknowledgement of your grant on the air. We feel, as our current underwriters feel, that underwriting does credit to the image of your company by demonstrating that you have the size, resources, security and concern to support the quality programming WGLT offers.

There are now two options available for you or your business to underwrite programs. You may, if you prefer, become associated with one program, having your announcement broadcast immediately before and immediately after it airs. Or, you may now buy a share in either a music and fine arts or a news fund.

With the share approach, your announcement is read on a rotating basis through the entire broadcast day. In that way, you receive exposure to the broadest possible audience.

If you'd like to find out more about this opportunity, give Terry Bush a call at 438-2255 during business hours.

In closing, I'd like to say not farewell but fare forward to our graduating students. They have had a major role in keeping WGLT going. . .indeed, they've had a major role in the growth we've experienced.

Lorna Bane, Mark Harris and John Penzenik of our announcing staff will receive their Bachelor's degrees this spring; Jaimie and Kevin Kaisershot will complete their Master's degrees as well.

We'll also be losing to graduation Dawn Larsen of our development staff, Sarah Glenwright, Jerry Troxel and Linda Workman from news.

To all our graduating students, thank you for all your efforts. You will be missed.

Perhaps You've Wondered (or maybe you haven't)

Some musings, trivia, & stuff about us

Who recorded the guitar music you're using in your station identification? Bert Carlson. Bert teaches guitar at Roper Acoustics, performs with the Dick Benson Band and is a long-time Friend of WGLT.

Is "A Prairie Home Companion" really done live every week? Yep. Well, nearly every week. We've just received word that all June programs will come from the tape archives. Guess Garrison needs a vacation too.

I've enjoyed the "Live From Kemp" series. I'm curious how you get it on the air. The "audio chain" (don't you love engineering talk) begins with a pair of microphones suspended from the ceiling of Kemp Recital Hall. In the projection booth at the back of the hall reside Don White and another microphone just for him. The signal travels to the WGLT studios via two telephone lines (for the left and right stereo channels). The lines do not have any telephone amplifiers or other equipment attached, however. Phone amplifiers have a very limited frequency response which is what makes a phone sound like a phone rather than the real thing.

Because of the distance the signal must travel, however, there is a natural loss of high ("treble") frequencies making the bass sound comparatively loud. So, our engineers built a "frequency equalizer" which squashes the "loud" bass frequencies back down where they belong relative to the reduced treble.

From there, the signal runs through our control board to the transmitter and finally reaches your radio.

It's more involved even than this simple explanation but we'll leave it here for now. We'll talk about how we use mirrors next month.

We invite your questions for this periodic program guide feature. Write them on the back of a \$20 bill and send them to WGLT, 310 Media Center, Illinois State University, Normal, Illinois 61761.

Jazz at the Smithsonian

8 PM Saturdays During May

For the past 9 years, the Smithsonian Institution has been celebrating America's music. . . Jazz.

WGLT offers you a front row seat to the Institution's 10th Anniversary Jazz Concert Series. . . Jazz at the Smithsonian.

The series of four concerts airing at 8 PM Saturdays during May is a rare opportunity to hear performances and interviews by living legends Alberta Hunter, Red Norvo, Bob Wilber and Art Farmer.

Alberta Hunter's deep, mellow voice artfully unwraps a unique repertoire of blues, bawdy songs and romantic ballads.

During her 75 year career she has recorded with Louis Armstrong and Sidney Bechet, sung with King Oliver's band, and performed in the original British production of "Show Boat."

In 1954 her mother died leaving Hunter with little desire to sing. Lying about her age, she became a nurse and worked for 17 years at New York City Hospital. Administrators believed she was 70 and forced her to retire. Her actual age was 82. Friends urged her to return to the stage. At age 89 she's back on stage sounding better than ever.

Hunter will be accompanied by Gerald Cook on piano and Jimmy Lewis on bass.

Red Norvo single-handedly transformed the xylophone from a vaudeville and novelty instrument to a vehicle for some of the most tasteful and sophisticated jazz of the 1930's.

Norvo performed with Benny Goodman's Quintet in a Broadway show and later became part of Woody Herman's famous First Herd. He has toured Australia with Frank Sinatra and appeared in the film "Kings Go Forth."

Norvo performs with Steve Novosel on bass and Tal Farlow on guitar.

Bob Wilber and The Smithsonian Jazz Repertory Ensemble celebrate the legacy of 2 great reedmen, Sidney Bechet and Johnny Hodges.

Bechet was one of the first great jazz soloists. He was a remarkable clarinetist but on the soprano saxophone he truly unleashed his fiery temperament. Hodges, refining Bechet's passion on the alto sax, became the star of Duke Ellington's band. Wilber, a great reedman in his own right, took lessons from Bechet, as did Hodges. Wilber plays his instruments with authority and individuality, but is able to master the demanding art of authentic recreation of Bechet and Hodges.

Art Farmer came to prominence at a time when most young trumpet players tended to be bold and extroverted in their playing. But Farmer heard things differently and developed a style that is wistful, lyrical, and highly personal. Farmer was one of the first jazz musicians to play the fluegelhorn, featuring the larger and mellower sounding instrument in a quartet headlined by guitarist Jim Hall. Farmer has played with groups as diverse as the soul drenched Horace Silver Quintet, the subdued Gerry Mulligan group, and was a co-founder of the Jazztet with Benny Golson.

Farmer performs with Fred Hersch on piano, Dennis Irwin on bass and Billy Hart on drums.

Tim Emmons on Jazz

Music and Fine Arts Director Tim Emmons continues his search for the world's best, and worst, recordings. A recent gathering of the WGLT staff found him listening to Ringo Starr singing "Sentimental Journey" and Leonard Nimoy singing "If I had a Hammer." He even threatened to bring in his "The Ventures Play the Classics" album for his morning program. Here, however, he restricts himself to discussing the latest album by Alberta Hunter.

Alberta Hunter is 89 years young. She sings the blues, but her outlook on life is far from gloomy. Her latest album is a testament to her view of things. It's called "Look for the Silver Lining."

Alberta Hunter has been looking for the silver lining, and finding it, since she began singing professionally in 1908. As a woman, she was supposed to sing sweet songs. If she sang the blues, she was to cry over her lost love.

Hunter doesn't cry, she swaggers. She is always in control. You can hear it when she sings Hoagy Charmichael's "Georgia on My Mind." Her treatment is reminiscent of the Ray Charles hit version. She brings the same sureness to the song that Charles does, and most important, she gives you the feeling that, although she misses Georgia, she won't just pine away if she doesn't get there.

Even on the Jerome Kern ballad that serves as the title cut, Hunter sings with confidence. It would be so easy to be sentimental when singing a lyric like "So just look for the silver lining, and always try to find the sunny side of life." But Hunter makes us think, "This isn't corn, it's the gospel according to Alberta!" By the time she ends the song with the whispered phrase, "It's there, all you have to do is look for it!", we want to start looking, and start now.

The blues, though, is Alberta Hunter's forte. She sings the blues the way they do in southern churches, although the subjects of her songs are often far from sanctified.

If one thing is sacred in Alberta Hunter's music, it's rhythm, and her original song "Without Rhythm" laments those who don't think they have it. She starts out remembering that "all God's children got rhythm," then concedes "God put rhythm under most people's skin." Those that don't have rhythm won't understand Alberta Hunter. She speaks a different language than they do.

The only fault of the album is the treatment Hunter gives another standard, "On the Sunny Side of the Street." It is musically arresting to listen to, but she simply takes too many liberties with the words of the song. Hunter's strength is in making a song her own without having to turn to the Sinatra-cool school of changing the lyrics. On this song she takes the idea of making a song her own a little too far, and seems to get lost in the process. It's a trick she doesn't need to use, and doesn't most of the time.

The Jazz at the Smithsonian series this month will feature a live performance by Alberta Hunter. She is at her best live. Her most recent album, "Look for the Silver Lining," comes close to the power of her live performances, though, and is a welcomed addition to her too-small catalogue of recorded material.

WGLT89.1FM

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